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After a man has achieved a reputation like that of a Corot, Bouguereau, Gerome, Millet or Meissonier, or like that of George Inness or Eastman Johnson or others of our own countrymen who could be named, his art becomes, so to speak, universal. His fame belongs to the world as well as to his country, and "protection" or "non-protection" is a matter of almost indifference to him. But with the young artist, striving to maintain existence throughout his term of art study, or during his struggle to obtain recognition and reputation, the question is a very serious one. He must depend, to a great extent, upon selling pictures at moderate prices in order to obtain a livelihood, and if low-priced foreign pictures of equal merit with his own are admitted free of duty, his own hope of selling pictures must fall utterly. For, in the first place, the foreign pictures can be produced at a much lower price than his own, because the cost of living abroad—as most young art students and painters live—is very much lower than is the cost of living to the young American artist, all art materials are cheaper, and models can be hired at much lower prices there than here. In the second place, there is already a strong disposition among many Americans to buy something produced abroad rather than something else produced at home, even if the articles are equal in merit and the same in price.

In the event of free foreign art, then none but wealthy young Americans could afford to study art, and thus would practically be shut out the large class of earnest workers from which have sprung the great artists of all times. It seems as if a certain amount of struggling were necessary in the career of a young man, in order that he may be led to develop his capabilities to the highest degree; but it will not do to handicap the student in such a way that his struggle can only result in defeat.

If the Government expects American art to advance, and American artists to spring up who will do their country credit, it is poor policy to discourage at the outset those to whom the country must look for the American art of the future. And it is also poor policy to encourage the importation of cheap, mediocre work, because the influence of such work militates against the true artistic cultivation of the people. Besides, there would be an inconsistency, too, in admitting foreign paintings into the country free of duty, when the foreign art materials used in the production of pictures are taxed upon their entry. Thus an American artist must either pay the duty levied upon foreign materials, or pay the prices American manufacturers, who enjoy protection, are enabled to charge. Under the circumstances, does it not seem that the American artist has a right to ask some protection?

A FRIEND OF AMERICAN ART.

#### ALBERT F. BELLOWS

**F**RIENDS of American art were pained to learn, a few weeks ago, of the death of ALBERT F. BELLOWS, an artist who stood high in his profession, and whose noble character as a man endeared him to all who were so fortunate as to know him personally.

The death of Mr. Bellows was not unexpected; for many months he had suffered from a malady which he knew must prove fatal, and several months ago he gave up his studio in this city to a brother-artist, expressing the belief, at the time, that he should never be able to paint again. The last weeks of his life were spent at his summer home, in Auburndale, Massachusetts, with his son, who is a physician. He passed away peacefully on the twenty-third day of November.

The life of Mr. Bellows was a rich, beautiful harmony. Into it there entered nothing sensational, nothing spasmodic. It was simple, quiet, beautiful. He won his way gradually to the front rank of the American artists, and maintained his position there by the conscientious work which was characteristic of him. His paintings were not obtrusive, never aggressive, but reflected the quiet, tender, sympathetic nature of the man, and were lovable as he was lovable.

Albert F. Bellows was born in Milford, Massachusetts, in 1829. His father, Dr. Albert J. Bellows, was a physician, and the author of a several important medical works. From him, his ancestry is traced back to the Bellows family which came to this country in the ship "Hopewell," in 1635.

Early in life Mr. Bellows displayed a taste for art. When sixteen years of age, he entered the office of Mr. A. B. Young, of Boston, and began the study of architecture. When he had reached the age of twenty years, he entered into a partnership with Mr. I. D. Toule, of Boston, an architect of established reputation. The new firm prospered, but at the end of its first year, Mr. Bellows, urged by a growing art enthusiasm, withdrew from the partnership in order to give his whole attention to art study and the practice of art. No sooner had he decided to devote himself to art than he was tendered the position of Principal of the New England School of Design, which he accepted and held until his twenty-seventh year, when he resigned his principalship in order to go to Europe, to further educate himself in his chosen profession. While in Europe, he studied in Paris and Antwerp, principally in the Royal Academy of the latter city, his attention being directed at first almost exclusively to genre subjects.

"And there the art student from the new world," says Mr. Benjamin, in his appreciative sketch of Mr. Bellows, "the only American then studying in the Netherlands, pursued his studies with such success that, in 1858, he was elected an honorary member of the Royal Society of Painters of Belgium."

Upon his return to America, the artist took a studio in New York, and here the greater part of the work of his life was accomplished. He was elected an Associate of the National Academy in 1859, and an Academician in 1861.

Mr. Bellows revisited Europe in 1867, and made many sketches and studies in England and France. About this time he began to devote a great deal of attention to painting in water-colors, and his success in this direction was recognized both at home and abroad. He was one of the early members of the American Water-Color Society, and in 1868 was elected an honorary member of the Royal Belgian Society of Water Colorists—an honor which requires the unanimous vote of the members, and which is rarely conferred upon foreigners.

Mr. Bellows also attained high reputation as an etcher. He was an early member of the New York Etching Club and was an honorary member of the British Society of Painter Etchers. Few men have followed so many branches of art, attaining such uniformly great success in all, as Mr. Bellows. He was one of the original members of the American Art Union, and for nearly twenty years was a member of the Century Club, of New York City.

Many of the works of Mr. Bellows have been engraved, and some of his later pictures were in the hands of engravers at the time of his death. His latest work in oil, which is entitled "Under the Willows," was one of these.

In all of his pictures there was a strong feeling for the *human* element. His landscapes of Old England and New England were filled with this sentiment. The scenes in the Isle of Wight and the South of England and in the Villages of New England were rich in deep sympathetic qualities reflected from the mind of the artist. Among his best known pictures may be mentioned "The First Pair of Boots," "The Sorrows of Boyhood," "The City Cousins," "The Approaching Footsteps" and "The Lost Child,"—among

his earlier genre pictures; and "The New England Village School," "The Parsonage," "Building Air Castles," "The Nook," "The Willow Wagon," "Salem Turnpike," "Coasting in New England," "The Story of Paul and Virginia," "Flowers from the Hospital," "Near the Head of Tide Water," "A Country Byway" and "Near Godalming, Surry, England," of his later works in oils. Of his water-colors are the "Notch at Lancaster," "Afternoon in Surrey," "Surrey Byway," "The Thames at Windsor," "After the Service," "The Dark Entry, Canterbury," "The Reaper's Child," "A New England Homestead," "Sunday in New England," "Sunday in Devonshire" "Devonshire Cottages," "A Byway near Torquay" and "The Christening Party." The last three of these were engraved in the *Art Journal*.

To the Centennial Exhibition in Philadelphia, Mr. Bellows sent "Sunday in Devonshire," in oils, and "A Study of a Head," "Autumn Woods" and "Sunday Afternoon in New England," in water-colors. To the Paris Exposition of 1878, he contributed the "New England Village School" and "The New England Homestead." The etchings by Mr. Bellows are highly esteemed. Among them are the "Riverside Inn," "The Mill Stream," "The Messenger," "The Romance" and "Flowers for the Hospital,"—subjects selected from his paintings.

An intimate friend of the late Mr. Bellows in writing of him recently, for one of the newspapers, says: "As Mr. Bellows' paintings are of the most refined quality, so were the characteristics of the man. In this respect I never saw his equal. It impressed itself at once on all who met him. In health he was of fine figure and handsome face, gentle manners, but by no means effeminate. He was free and out-spoken in his opinions, and showed in his sickness the greatest patience and highest courage, dying without having, through two years of painful sickness, uttered a single murmur or complaint at his hard lot."

